

CARPENTERS

GOLD





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exclusively distributed by:



WALTER KANE & SON, INC., 351 West 52nd Street, New York, New York 10019
For: NORTH AMERICAN PUBLISHERS CORP., 390 West 22nd Street, Hialeah, Florida 33010

(They Long to Be) Close to You

Words by Hal David
Music by Burt Bacharach

Why do birds suddenly appear
Every time you are near
Just like me, they long to be
Close to you

Why do stars fall down from the sky
Every time you walk by
Just like me, they long to be
Close to you

On the day that you were born the angels got together
And decided to create a dream come true
So they sprinkled moon dust in your hair of gold
And starlight in your eyes of blue

That is why all the boys in town
Follow you all around
Just like me, they long to be
Close to you

On the day that you were born the angels got together
And decided to create a dream come true
So they sprinkled moon dust in your hair of gold
And starlight in your eyes of blue

That is why all the boys in town
Follow you all around
Just like me, they long to be
Close to you

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For All We Know

Lyrics by Robb Wilson & Arthur James
Music by Fred Karlin

Love, look at the two of us
Strangers in many ways
We've got a lifetime to share
So much to say
And as we go
From day to day
I'll feel you close to me
But time alone will tell
Let's take a lifetime to say
"I knew you well"
For only time will tell us so
And love may grow
For all we know

Love, look at the two of us
Strangers in many ways
Let's take a lifetime to say
"I knew you well"
For only time will tell us so
And love may grow
For all we know

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Superstar

By Leon Russell and Bonnie Bramlett

Long ago and oh so far away
I fell in love with you before the second show

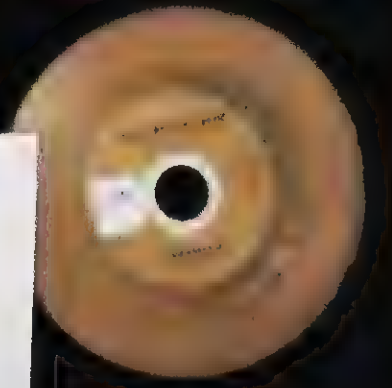
Your guitar it sounds so sweet and clear
But you're not really here
It's just the radio

Don't you remember you told me you loved me baby
You said you'd be coming back this way again baby
Baby, baby, baby, baby, oh baby
I love you, I really do

Loneliness is such a sad affair
And I can hardly wait to be with you again
What to say to make you come again
Come back to me again
And play your sad guitar

Don't you remember you told me you loved me baby
You said you'd be coming back this way again baby
Baby, baby, baby, baby, oh baby
I love you, I really do

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We've Only Just Begun

Lyrics by Paul Williams
Music by Roger Nichols

We've only just begun
To live
White lace and promises
A kiss for luck and we're on our way

Before the rising sun
We fly
So many roads to choose
We start out walking and learn to run
And yes we've just begun

Sharing horizons that are new to us
Watching the signs along the way
Talking it over just the two of us
Working together day to day
Together

And when the evening comes
We smile
So much of life ahead
We'll find a place where there's room to grow
And yes we've just begun
To live
We've only just begun
To live

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Rainy Days and Mondays

Lyrics by Paul Williams
Music by Roger Nichols

Talkin' to myself and feelin' old
Sometimes I'd like to quit
Nothing ever seems to fit
Hangin' around
Nothing to do but frown
Rainy days and Mondays always get me down

What I've got they used to call the blues
Nothin' is really wrong
Feelin' like I don't belong
Walkin' around
Some kind of lonely clown
Rainy days and Mondays always get me down

Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves me

What I feel has come and gone before
No need to talk it out
We know what it's all about
Hangin' around
Nothin' to do but frown
Rainy days and Mondays always get me down.

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There is something magical, almost mystical about gold records.

They usually appear overnight, out of nowhere, to enter the lives and capture the imaginations of millions of people all over the world. They have their days in the sun, then fade away:
gone but not forgotten.

But in reality, a gold record is the result of dedication, hard work and a dash of pure genius. If a record is going to hit home, everything has to be right.

It begins with the rare song in which words and music are joined together so perfectly, they seem to take you by the hand.

Then an arrangement is written to punctuate, accentuate and otherwise enhance the beauty that is already there.

In the recording studio, the vocal and instrumental performances are honed to perfection, or as close to that state as we humans ever get.

The production quality, the "sound" of the record, is tailored to the song and to the performers with taste and craftsmanship.

With a whole lot of luck, the result of all this work is a hit song
... a gold record.

In the wide world of popular music, few people do these things better and as often as the Carpenters - Karen and Richard.

Together, they have a way of making a great song live up to its potential. You can always count on Karen to deliver a sensitive vocal interpretation of a beautiful lyric. And few composer/arrangers have a way with a melody like Richard. Lying somewhere beneath the tremendous abilities of these two gifted young performers is the magic it takes to make song after song into gold.

This, then, is a book of songs turned into modern classics by a talented sister and a talented brother from Downey, California. Karen and Richard hope you'll enjoy the songs in this book as much as they've enjoyed making them Carpenters Gold.





Invocation

Words by John Bettis
Music by Richard Carpenter

For those whose eyes would see
Render them in faith to me
For all those seeking peace
In my arms their strife shall cease
And place in me the agony you bear
Nothing can impair the perfect love I bring
In a simple offering.

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Benediction

Words by John Bettis
Music by Richard Carpenter

Unto you in the voice of love
In the song we sing
An offering.

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We've Only Just Begun

Lyrics By
PAUL WILLIAMS

Music By
ROGER NICHOLS

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, 4/4 time, marked 'Slowly'. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal melody enters in the second system with the lyrics: '1. We've On-ly Just Be - gun to', '2. Be - fore the ris - ing sun we', and '3. 4. And when the eve - ning comes we'. The key signature changes to C minor for the third system, indicated by a double bar line and a key signature change symbol. The piano part continues with a similar accompaniment. The vocal melody continues with the lyrics: 'live, _____', 'fly, _____', 'smile, _____', 'White lace and So man - y roads to choose,', and 'So much of life a - head,'. The piano part includes a triplet of eighth notes in the right hand. The score ends with a final piano chord in C minor.

To Coda

Cm9

Cm7

Fm9

A kiss for luck — and we're on our way.
 We start out walk - ing and learn to run.
 We'll find a place — where there's room to grow.

1. Bb7sus Bb7

2. 3. Bb7sus

Ebmaj7

Abmaj7

And yes, We've Just Be - gun.

Ebmaj7 Abmaj7 Bb C

Fmaj7

C

Fmaj7

Shar-ing hor-i-zons that are new to us,

C

Fmaj7

Cmaj7

Fmaj7

E

Amaj7

watch-ing the signs a-long the way.

Talk-ing it ov-er just the

E Amaj7 E Amaj7
 two of us, work-ing to - geth-er day to

Bb7sus 2. Bb9sus 3. Bb9sus
 day, to - geth-er. geth-er, to-

D. S. al Coda
 geth-er.

Coda
 Bb7sus Ebmaj7
 And yes, We've Just Be-gun.

Abmaj7 Ebmaj9 Abmaj7 G

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb). The tempo is marked 'And'. The score includes a main section with lyrics, a 'D. S. al Coda' section, and a 'Coda' section. Chords are indicated above the vocal line. The piano accompaniment features a steady bass line and arpeggiated chords in the right hand.

Maybe It's You

Words by John Bettis

Music by Richard Carpenter

Maybe it's you, maybe it's me
 Maybe it's just the constant rhythm of the sea
 Maybe it's just that I've never been the kind who can pass
 a lucky penny by
 Maybe it's wise, maybe it's not
 Maybe it's you who brought the caring I forgot.
 Isn't it nice to talk about the special way that you smile
 whenever I'm around
 Rising on the shore the ocean came
 Walks along the waves of velvet
 His only thought was love for me
 Couldn't we stay or must you go
 Couldn't we stay and watch the splashing rocks we throw
 Only a fool would want to leave the paradise that I find
 whenever you're around
 Only a fool

Isn't it nice to talk about the special way that you smile
 whenever I'm around
 Rising on the shore the ocean came
 Walks along the waves of velvet
 His only thought was love for me
 Couldn't we stay or must you go
 Couldn't we stay and watch the splashing rocks we throw
 Only a fool would want to leave the paradise that I find
 whenever you're around
 Only a fool.

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For All We Know

Lyrics by
ROBB WILSON
& ARTHUR JAMES

Music by
FRED KARLIN

Moderato - with a light beat

The musical score is written for piano and voice. It begins with a piano introduction in D major, marked 'Moderato - with a light beat'. The introduction consists of two systems of piano accompaniment. The first system has four measures, with the right hand playing a melody and the left hand providing harmonic support. The second system also has four measures, continuing the piano introduction. Below the piano introduction, the vocal melody is written on a single staff. The lyrics are: 'Love, look at the two of us. Strangers in many ways. We've got a'. The piano accompaniment continues with chords and melodic lines. The chords are labeled as D, E9, E7, G6, Em, Gm, D, F#m7, and Bm. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'p' (piano) and 'p.' (piano).

Love, _____ look at the two of us. _____ Stran - gers _____

_____ in man - y ways. _____ We've got a _____

D E7 Amaj7 Dmaj7

life - time_ to share. So much to say_ And as we

Gmaj7 A7sus D % E9 E7

go_ from day to day, I'll feel you close to me, two of us_

G6 Gm D F#m7

But time_ a - lone will tell, Stran gers in man - y ways.

Bm D E7 Amaj7

Let's take a life time_ to say, "I knew you well,"_

Dmaj7 **Gmaj7** **F#m7**
 For on ly time will tell us so
Bm **Bm7** **Gmaj7** **A7sus** **A9** **D** **A (D bass)**
 And love may grow FOR ALL WE KNOW.
G (D bass) **A7 (D bass)** **D** **Dmaj7**
 (Waa
G (D bass) **A7** **To Coda** **D** **D.S. al Coda**
 Love Look at the
Coda **D**
rit.

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into several systems. The first system contains the lyrics 'For on ly time will tell us so' with chords Dmaj7, Gmaj7, and F#m7. The second system contains 'And love may grow FOR ALL WE KNOW.' with chords Bm, Bm7, Gmaj7, A7sus, A9, D, and A (D bass). The third system features a vocal line with a 'Waa' sound effect and piano accompaniment with chords G (D bass), A7 (D bass), D, and Dmaj7. The fourth system includes the lyrics 'Love Look at the' and features a 'To Coda' section with a double bar line and a 'D.S. al Coda' instruction. The final system is the Coda, marked with a double bar line and a 'rit.' (ritardando) instruction. The piano part includes various musical notations such as triplets, slurs, and dynamic markings.

2. $B\flat$ $F7$ ($B\flat$ bass) $B\flat$ $E\flat m$ ($B\flat$ bass)

way. Bright col - ored pin - wheels go

$B\flat$ $E\flat m$ ($B\flat$ bass) $B\flat$

'round in my head, I run through the mist of the wine. But

Cm $F7$ $B\flat$ (D bass) Gm Cm $Cm7$

now it and the mus - ic re - mind me in - stead the world _____ once was

$A\flat$ ($E\flat$ bass) $Cm7$ $Cm7$ (F bass) $F7$ $E\flat$ ($E\flat$ bass) F ($E\flat$ bass)

mine. I'll save my pen - nies for a

Hideaway - 2

B \flat (D bass) Gm7 Cm F7 B \flat

rain - y day, but where can I buy an - oth - er you.

Cm7 F7 Cm7 F7 B \flat Dm7

Dreams are for sleep - ing, love is for weep - ing: Oh, how I long to

Cm7 F7 to Coda B \flat F7 (B \flat bass) B \flat D.S. al Coda

find a place to HIDE - A - WAY.

CODA B \flat Cm F7 Cm F7 Gmaj7

WAY.

Bless the Beasts and Children

Lyrics and Music by
BARRY DE VORZON and
PERRY BOTKIN, Jr.

Slowly

Piano introduction in B-flat major, 4/4 time. The right hand plays a melody of eighth notes, while the left hand provides a simple harmonic accompaniment.

(add 9) B \flat B \flat B \flat maj7 B \flat

Bless the beasts and the chil - dren,

mp

(A \flat base)

Fm6 G7+ Cm9 Cm E \flat 6 (F Bass) F

for in this world they have no voice, they

Piano accompaniment for the second line of the song, continuing the harmonic support for the vocal melody.

(add 9) B \flat B \flat B \flat (add 9) B \flat

have no choice. Bless the beasts and the

Piano accompaniment for the third line of the song, concluding the phrase with a final chord.

Bbmaj7 (A \flat Bass) Fm6 G7+ Cm9 Cm
 chil - dren, for the world can nev - er be, _____
 the world they see. _____
 Light their way _____ when the dark - ness _____ sur -
 rounds them; Give them love, _____ let it

(F Bass) E \flat F B \flat (add 9) B \flat (G Bass) F G
 (E \flat Bass) E \flat Ebmaj7 D \flat (E \flat Bass)
 (E \flat Bass) A \flat E \flat F C \flat (G \flat Bass) C \flat G \flat

Db Eb F *To Coda* Coda

shine all a - round them.

Bb Bb Bbmaj7 Fm G7+

Bless the beasts and the chil - dren; Give them shel -

Cm9 Cm7 Eb F7 Bb Bb

ter from a storm; Keep them safe;

F G7 Cmaj7 C C C *D.S. al Coda*

Keep them warm.

B \flat

\oplus
Coda

(~dd9)

B \flat **B \flat** **B \flat maj7** **Fm** **G7+** (A \flat Bass)

Bless the beasts and the chil - dren; Give them shel -

Cm9 **Cm7** **E \flat** **F7** **B \flat** **B \flat** (F Bass) (add9)

ter from a storm; Keep them safe;

(G Bass) **Am7** **G7** **Cmaj7** **C** **C** (add9) **C**

Keep them warm.

(They Long To Be)
Close to You

Lyrics by
HAL DAVID

Music by
BURT BACHARACH

Slowly and Steady

Why do birds sud-den-ly ap-pear ev-'ry- time you are

near. Just like me, THEY LONG TO BE CLOSE TO YOU.

Why do stars fall down from the sky ev-'ry- time you walk

by. Just like me, THEY LONG TO BE CLOSE TO YOU.

$E\flat 7$ $A\flat$

On the day that you were born the an- gels got to- geth- er and de-

Gm $C9\text{ sus}$ $C9$ $C7$ $A\flat$

and- ed to cre- ate a dream come true. So they sprin- kled moon dust in your hair of

$A\flat\text{maj}7$ $A\flat 6$ $B\flat$ *Tacet*

gold and star-light in your eyes of blue. *Sua* *Loco* That is

$A\flat$ $G7\text{ sus}$ $G7$ $Gm7$ $Cm7$

why all the boys in town fol- low you all a- round.

$A\flat$ *Keep Repeating and Fade Out* $E\flat 6$ $E\flat\text{maj}7$ $E\flat 6$ $E\flat\text{maj}7$

Just like me, THEY LONG TO BE CLOSE TO YOU.

dim. poco a poco

Let's Get Together

Words and Music by
CHET POWERS

Medium Fast

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment for another two measures.

F

1. Love is _____ but a song we sing, _____
2. Some will _____ come and some will go, _____
3. If you _____ hear the song we sing, _____

The piano accompaniment for this system features a treble clef staff with a melody that includes a repeat sign, and a bass clef staff with a harmonic accompaniment.

E \flat E \flat maj7

fear's _____ the way we die, _____
this _____ will sure - ly pass. _____
you _____ will un - der - stand. _____

The piano accompaniment for this system continues the harmonic support with a treble clef staff featuring a melody and a bass clef staff with a simple accompaniment.

F

You can make the moun-tains ring, or hear the an - gels
When the one who left us here, re-turns for us at
You hold the key to love and fear in your trem-bling

Eb

F

cry. last. hands. tho' the dove is
we are but a
one key un-locks them

Eb

on the wing you may not know why.
mom-ents sun-light fad - ing in the grass.
both you know it's at your com-mand.

Ebmaj7

Bb

C

c' mon peo-ple now smile on your bro-ther, ev - 'ry -

F B \flat F/A B \flat /G Csus

bod - y get to - geth - er, love one an - oth - er right

1. 2.
F E \flat

now. _____

3.
F B \flat F/A B \flat /G Csus F

now. love one an - oth - er right now.

B \flat F/A B \flat /G C7sus F

love one an - oth - er right now.

Make Your Own Kind of Music

Lyrics and Music by
BARRY MANN and
CYNTHIA WEIL

Moderately



C Csus C

1. No - bod - y can tell — ya; — There's on - ly one song —
2. You're gon-na be know - ing — The lone - li - est kind —

mp

The first system of the song features two vocal lines and piano accompaniment. The vocal lines are in 4/4 time, with the melody in the right hand and accompaniment in the left hand. The piano accompaniment is marked 'mp' and features a simple melody in the right hand and a bass line in the left hand.

G7 C Csus

— worth sing - in', They may try and sell — ya, — 'Cause it
— of lone - ly, It may be rough go - in', — Just to

The second system of the song features two vocal lines and piano accompaniment. The vocal lines are in 4/4 time, with the melody in the right hand and accompaniment in the left hand. The piano accompaniment is marked 'mp' and features a simple melody in the right hand and a bass line in the left hand.

Em F G

hangs them up — to see — some-one — like you, — But you've got - ta
do your thing's the hard - est thing — to do, —

f

The third system of the song features two vocal lines and piano accompaniment. The vocal lines are in 4/4 time, with the melody in the right hand and accompaniment in the left hand. The piano accompaniment is marked 'f' and features a simple melody in the right hand and a bass line in the left hand.

C F G C F G

make your own kind of mu - sic Sing your own spec-ial song, —

C F G Csus C F

Make your own kind of mu - sic e - ven if no-bod - y else sings a -

G7sus G7 Gm7 (C Bass)

long. — So if you can - not take — my hand,

mp

C7 Gm7 (C Bass)

— And if you must — be go - in',

Gm7

G7

I will un-der - stand.

NC

C

F

G

You got - ta

make

your own — kind of mu - sic

ff

C

F

G

C

F

G

Sing

your own — spec - ial song, —

Make your own — kind of mu - sic

Repeat and fade

Csus

C

F

G7sus

G7

C

e - ven if no - bod - y

else sings a - long. —

You got - ta

Rainy Days and Mondays

Lyrics by
PAUL WILLIAMS

Music by
ROGER NICHOLS

Moderately Slow

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately Slow'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter with three verses of lyrics. The score includes various chord changes indicated above the vocal staves, such as G, Bm/F#, Bm7(-5)/F, E7, Am11, Bm7, Am11/C, Bm7, Em7 (Dbass), and Cmaj7 (Bbass). The lyrics are as follows:

1. Talk - in' to my - self and feel - in'
 2. What I've got they used to call the
 3. What I feel has come and gone be -

old,
 blues,
 fore,

Some-times I'd like to quit
 No - thing is real - ly wrong,
 No need to talk it out,

no-thing ev - er seems to fit.
 feel-in' like I don't be - long.
 we know what it's all a - bout.

Hang-in' a-round
 Walk-in' a-round
 Hang-in' a-round

Am7 (Dbass) G/B Am7 C/D

no - thing to do but frown; _____ Rain-y Days And Mon-days al - ways get me—
 some kind of lone-ly clown; _____ Rain-y Days And Mon-days al - ways get me—
 no - thing to do but frown; _____ Rain-y Days And Mon-days al - ways get me—

G/D D7sus4 1. G/D D7sus4 2. 3. G/D D B7/D#

— down. _____
 — down. _____
 — down. _____

Em7 Cmaj7 Am7 D7 Gmaj7

Fun-ny but it seems I al - ways wind up here with you, _____

Bm7 Cmaj7 D7sus4/A D7 B7/D# Em7 Cmaj7

nice to know some-bo-dy loves me. Fun-ny but it seems that it's the

Am7 D7 Bm7 Bm7 Cmaj7

on - ly thing to do, _____ run and find the one who

To Coda *D. S. al Coda*

D7sus4/A D D7sus4/A D

loves me. _____

Coda

E7sus4/B E7sus4 E7

A C#m/G# C#m7(-5)/G F#7

What I feel has come and gone be - fore, _____

Bm11 C#m7 Bm11/D C#m7

No need to talk it out, _____ We know what it's all a - bout _____

F#m7 (Ebass) Dmaj7 (C#bass) Bm7 (E bass) A/C#

Hang-in' a-round noth-in' to do but frown.

1. Bm7 D/E Amaj7/E D/E C#7/E#

Rain-y Days And Mon-days al-ways get me down.

2. D Bm7 C#m D/E

Rain-y Days And Mon-days al-ways get me

A/E Bm7/E A/E Bm7/E A/E Bm7/E A/sus4 A#7/E Amaj7

down.

One Love

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Medium Slow

C

One Love in my

Em/B C7/Bb F/A Fm/Ab

young life took me some-where I had nev - er been. And I

C/G F#dim Fmaj7 G

want to live a - gain, breathe a - gain in the shel - ter of his

C Em/B C7/Bb

bright-ly wo - ven 1. love song So long I have
2. INSTRUMENTAL

F/A Fm/Ab C/G Am

want-ed love to be _____ sit - ting just this near to me. _____ Now my

D D#dim7 E A Dm/A

wait-ing heart is free. 1. Few are the choic-es we are
2. Few are the choic-es we are

A Am F#dim E/G# E

giv - en, _____ the sands of time pass quick-ly by.
giv - en, _____ the sands of time pass quick-ly by.

C Em/B C/B \flat

One dream of my young life now stands hold-ing

F/A Fm/A \flat C/G F \sharp dim

out his hand to me, ——— Now I can't help but be-lieve ——— that my

F Em F Gsus4 1. C

whole life will be ——— spent in One Love.

2. C Em Am A

One Love. ———

One Love

Words by John Bettis
Music by Richard Carpenter

One love in my young life
Took me somewhere I had never been
And I want to live again, breathe again
In the shelter of his brightly woven love song
So long I have wanted love to be
Sitting just this near to me
Now my waiting heart is free
Few are the choices we are given
The sands of time pass quickly by
One dream of my young life
Now stands holding out his hand to me
Now I can't help but believe
That my whole life will be
Spent in one love

Few are the choices we are given
The sands of time pass quickly by
One dream of my young life
Now stands holding out his hand to me
Now I can't help but believe
That my whole life will be
Spent in one love.

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Superstar

Lyrics and Music by
LEON RUSSELL
and BONNIE BRAMLETT

Medium Fast

Am C (G bass) F

1. Long a-go, and oh so far a-way
2. Lon-li-ness is such a sad af-fair.

C (E bass) D7 F - E7

I fell in love with you be-fore the sec-ond show.
and I can hard-ly wait to be with you a-gain.

Am C (G bass) F C (F bass) D7

Your gui-tar it sounds so sweet and clear. but you're not real-ly here.
What to say to make you come a-gain. come back to me a-gain.

F E7 F Em Dm

it's just the ra-di-o. Don't you remember you told me you loved me
and play your sad gui-tar.

C F Em Dm C F Em Dm

ba-by. You said you'd be com-ing back this way a-gain ba- by. Ba-by, ba-by, ba-by, ba-by oh

C Bb to Coda 1. F Am C (G bass)

ba - by — I love — you, — I real-ly do.

F C (F bass) D7 (N.C.) Em7

Am 2. C C7 D.S. al Coda CODA F

I real-ly do. — I real-ly do. —

All I Can Do

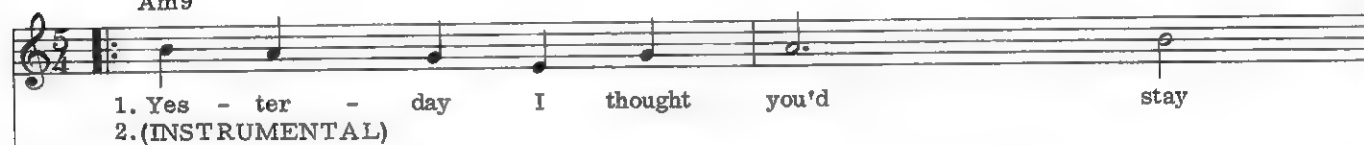
Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Brightly



Am9



2. (INSTRUMENTAL)



Bbmaj9



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Am9

hope's may be dead.

Am9

1. I should have known when you said I was the one you
 2. Ev - 'ry road that I fol - low leaves me with no to -

Bbmaj9

want - ed, want - ing meant noth - ing more than to -
 mor - row, I need some - one to show me the

Am9 Cmaj7 D

day. } All I Can Do is
 way. }

Cmaj7 D Cmaj7 D Cmaj7 D

cry o - ver you and hope you re - turn some - day, _____

Cmaj7 D Cmaj7 D G F7(-5)

All I Can Do is cry o - ver you ev - er since you've gone a -

E

way. _____

1.

2.

Another Song

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

In Two, Moderately Bright

System 1: The moon that

System 2: rose now de - scend - ed, and the

System 3: love once shared now had end - ed,

Cm N. C. F7 Bb

And soon the day would come.

Cm(add9) Cm

And when the

Bb/C Cm Bb/C

day had come the light that fell at dawn was

Cm Db maj7 Cm

cold, the warmth of you had gone.

Musical score for "Another Song - 3". The score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: "A taste of lone - li - ness cut through the ear - li - ness, And oh, the wind sang of you. Soft - ly they said all my fav - 'rite dreams were dead, Leav -".

Chord symbols above the vocal line: Bb/C, Cm, Bb/C, Ab/C, Dbmaj7, Eb, F, Bbmaj7, Bb6, Am7, Dm7, Gm7, C7, Fmaj7, Bbmaj7.

Bb6 Am7 Dm Gm7

ing a cloud _____ of sad - ness

A7sus A7 D

in my head. _____ And though _____

Em/D D Am

I'm bur - ied _____ in _____ a sad song

D G Em7

of the morn-ing wind _____ I know _____

A7 F#m Bm7 Em7

the day would bring An - oth - er

A7 D G7/B Cm

Song for me to sing. But when the

Bb/C Cm Bb/C Ab/C

day had come, the light that fell at dawn was cold, the

Dbmaj7 Cm Bb G(add9 no 3)

warmth of you had gone.

Baby It's You

Lyrics & Music by
BURT F. BACHARACH
MACK DAVID
BARNEY WILLIAMS

Moderately Slow

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mp'.

CHORUS

Ab Eb

It's not the way you smile — that touched my heart.
You should hear what they say — a - bout — you.

The first system of the chorus features a vocal melody line with lyrics and a piano accompaniment. The key signature changes from Ab major to Eb major.

Ab Eb

It's not the way you kiss that tears me a - part. —
They say you've nev - er nev - er nev - er been true. —

The second system of the chorus continues the vocal melody and piano accompaniment. The key signature remains Eb major.

Cm Fm

Man-y man-y nights roll by. — I sit a-lone — at home and cry o-ver
Does-n't mat-ter what they say. — I know I'm gonna love you any old way, what can I

The third system of the chorus continues the vocal melody and piano accompaniment. The key signature changes from Eb major to Cm (C minor).

1. Eb Cm Ab Bb7

you. What can I do?— I can't help my - self,

Bb7 (tacet) Eb Cm Eb Cm

'Cause, ba-by, it's you. Ba-by, it's you.

2. Eb Cm Ab Bb7

do when it's true. I don't want no - bod-y,

Bb7 (tacet) Eb Cm Eb

'Cause, ba-by, it's you. Ba-by, it's you. ———

Bacharach-David Medley:

Knowing When to Leave

Lyrics by
HAL DAVIDMusic by
BURT BACHARACH

Quite lively, in two

F G7 Em7

1. Go while the go - ing is good, KNOW-ING WHEN TO LEAVE may be the
2. Fly while you still have your wings, KNOW-ING WHEN TO LEAVE won't ev - er

Gm7 Fmaj9

smart - est thing that an - y one can learn. Go...
let you reach the point of no re - turn. Fly...

Fmaj7 Bbmaj7 Fmaj7

I'm a - fraid my heart is - n't ver - y
Fool - ish as it seems I still have my

Abmaj7 1. 2. (N.C.)

smart. _____ So I keep hop - ing
dreams. _____

Cmaj7 F (G bass) Cmaj7

day af - ter day, as I wait for the man — I need, night af - ter night as I
Walks in your life you just bet - ter be sure — he's right, 'cause if he's wrong there are

F (G bass) Cmaj7 F (G bass) G7

wish for a love — that can be; Though I'm sure that
heart - aches and tears — you must pay; Keep both of your

Cmaj7 F (G bass) Cmaj7

no one can tell where their wish - es and hopes — will lead, some-how I feel there is
eyes on the door, nev - er let it get out — of sight, just be pre-pared when the

F
(G bass)

1. Abmaj7

hap - pi - ness wait - ing for me. When some - one
time has come you _____ run a -

2. Abmaj7

F G7 Em7

way. _____ Sail when the wind starts to blow.

F G7 Em7 Db
(Eb bass)

But like a fool I don't know _____ when _____

Bb
(C bass)

Gbmaj7 Eb

to _____ leave. _____

Make It Easy on Yourself

63

in four, a little slower

(N.C.) Bb6 Bb7 (Ab bass) Gm7 Cm7 Fm9 Bb6 Bb7 (Ab bass)

And MAKE IT EA - SY ON YOUR-SELF, _____ Make it

(N.C.)

rubato

Abmaj7

Bb

Bb7

ea - sy on your-self _____
 eas-y on your-self. _____ 'Cause break-ing up _____ is so ve-ry hard to

a tempo

G7sus4

Csus4

in two

C7sus4

do. _____

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(There's) Always Something There to Remind Me

F Fmaj7 (E bass) F7 (E♭ bass)

If you should find you miss the sweet and ten - der

B♭ (D bass) B♭m6 (D♭ bass) F Fmaj7 (E bass)

love we used — to share. — Just go back to the plac - es where —

F7 (E♭ bass) B♭ (D bass)

— we used — to go — and I'll — be there. — Oh how can I —

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B♭). The first system covers the first line of lyrics. The second system covers the second line. The third system covers the third line. Chord symbols are placed above the vocal staff at the beginning of each measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often with chords.

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B \flat F (A bass) Gm7

for - get you, when there is

F Gm7 (B \flat bass) F

AL - WAYS SOME - THING THERE TO RE - MIND ME.

Gm7 (B \flat bass) F Gm7 (B \flat bass) F

AL - WAYS SOME - THING THERE TO RE - MIND ME.

Dm7 Am7 Dm7

I was born to love you, but I will

Gm9 C7sus4 F

nev - er be free. You'll al - ways be a part of me.

Am7 F7

Woh, Woh, Woh. Woh...

I'll Never Fall in Love Again

In two, a little slower
(N.C.)

Cm (F bass) Bbmaj7

Don't tell me what it's all a - bout. 'cause

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Cm7
(F bass)

Bbmaj7

I've been there and I'm glad _____ I'm out. _____

Dm7

C7sus4

Out of those chains, those chains that bind _____ you, that is why I'm

F(sus4)

F7(sus4)

F6sus4

here to re-mind _____ you, here to re-mind _____ you, here to re-mind _____ you,

F7sus4

Bb

here to re - mind _____ you. _____ What do you get when you

Gm7 Ebmaj7

fall in love, you on-ly get lies and pain and sor-row.

Dm7 Dm7 (G bass) G7 Cm7

So for at least un-til to-mor-row I'LL

F7 Eb7 (no 5) Bb

NEV-ER FALL IN LOVE A-GAIN. Oh,

Eb F7 Bb Bbmaj7 Bb

I'LL NEV-ER FALL IN LOVE A-GAIN.

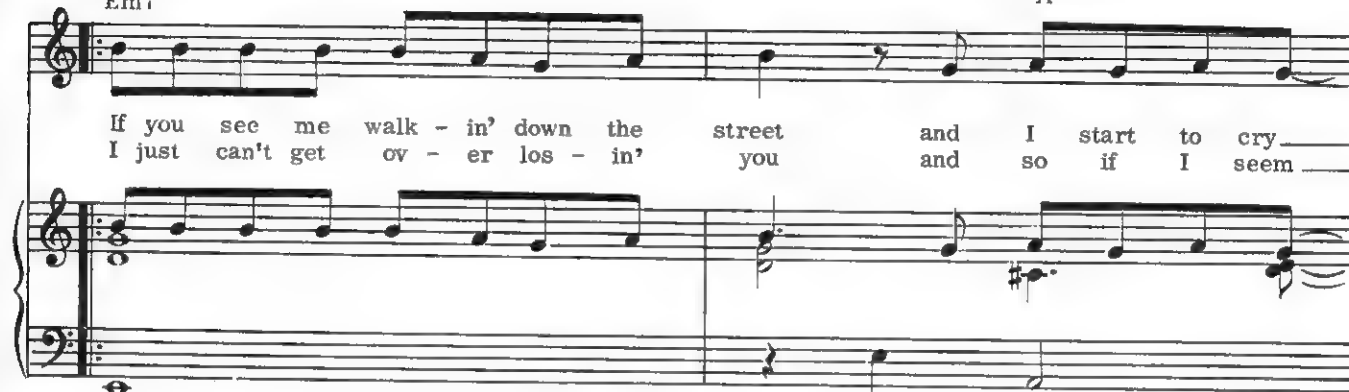
Walk on By

Em(add9)



Em7

A



Em7

A6

Em7

Dm7



Em7

Dm7

Em9



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Am7 Em7

you don't see the tears, just so let me grieve in
all that I have left so let me hide the

Fmaj7 G Cmaj7

pri-vate, 'cause each time I see you, I break down and cry,
tears and the sad-ness you gave me when you said good-bye.

Dm (G bass) Cmaj7 Dm7 (G bass)

WALK ON BY,
WALK ON BY,

Cmaj7 Dm7 (G bass) E7(no 3)

BY,
BY,

Do You Know the Way to San Jose

A D6

DO YOU KNOW THE WAY TO SAN JO - SE?
DO YOU KNOW THE WAY TO SAN JO - SE?

A E7sus4 E7

I've been a - way so long I may go wrong and lose my way.
I'm go - ing back to find some peace of mind in San Jo - se.

C#m7 F#m7 C#m7

L. A. is a great big free - way. Put a hun-dred down —

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into three systems. The first system contains the first two lines of the song, with a vocal melody line and a piano accompaniment. The second system contains the next two lines, also with vocal and piano parts. The third system contains the final line of the song, with vocal and piano parts. Chord symbols are placed above the vocal line: A, D6, A, E7sus4, E7, C#m7, F#m7, and C#m7. The lyrics are written below the vocal line, with some words underlined for emphasis.

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F#m7 C#m C#m7Bbm7(-5)
(B bass)

and buy a car. In a week, may-be

Bm7 E E Bm7
(A bass) (G#bass)

two, they'll make you a star. Weeks turn in - to years.

E E7 (N.C.)

how quick they pass. And all the stars that nev- er were

are park - ing cars and pump - ing gas.

A D6

I've got lots of friends in San - Jo - se.
Can't wait to get back to San - Jo - se.

C#m7 Dm7 D#m7 Em7 D#m7 Dm7

woh, woh, woh, woh, woh, woh, woh, woh, woh,

A D

DO YOU KNOW THE WAY TO SAN - JO -

N.C. & A

SE?

Don't Be Afraid

Music and Lyrics by
RICHARD CARPENTER

In An Easy Two



F Am/E Dm C/E F Am/E



Don't Be A-fraid to love and get love re - turned,



Dm7 C/E F Am/E Dm Dm/E



Don't be a fraid to tell ev - 'ry-one you've



Gm7 Am7 Bb C Gm

learned _____ that love is a groo-vey

C Gm C A/C#

thing, it knows how to make you sing; And it

Dm G7 Gm7

fills up your life with sun - shine and joy. _____

C7 F Am/E Dm C/E

Don't Be A-fraid to give all you've got to

F Am/E Dm7 C/E F Am/E

give. _____ One of these days you'll

Dm Dm/A Gm7 Am7 Bb C

find that's the way to live, _____ And

Gm7(-5) C Am7(-5) D Gm Gm/A

liv - ing is what we all were put on this earth to do.

Bbm Eb9 F/C C7sus C7

So come on and live and be hap-py, don't be a - fraid to

C B \flat /C Am/C B \flat /C C B \flat /C Am/C B \flat /C

love. _____

2. C7sus C7 F/C B \flat /C

Don't Be A - fraid to live and be hap-py, _____ oh,

Am/C B \flat /C C7

live and be hap - py, _____

N. C. C7 F

Don't Be A - fraid to love. _____

Music by
RICHARD CARPENTER

Medium Fast

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into two systems, each containing two measures. The first system shows the beginning of the melody, and the second system shows the continuation of the melody and accompaniment.

E \$ Am Bm(no 5th)

1. DRU-SIL- LA PEN- NY what a
 2. PEN- NY what a
 3. PEN- NY how's your

C C#° D D#° Em E

name. Are you sure you did - n't make it up your - self. You're ver - y
girl. Where's the pur - pose to the cra - zy life you lead. It does - n't
head. Do you ev - er wake up lone - ly in the night. It is - n't

Am Bm(no 5th) C C#° D D#° to Coda

pret - ty, yes you are, but with all the junk you wear it's hard to
mat - ter, af - ter all you're so sure that in - stant love is all you
ea - sy, for a girl when she can't de - cide if love is wrong or

Em E Am7 D7 Gmaj7 Cmaj7

tell. need. Man you must work hard to get your hair to look like that.
(Instrumental)

F#m7-5 B7 Em E7

I don't need a hor - o - scope to tell me where you're at. Your fam - ily's I've seen your

Am7 D7 Gmaj7 Cmaj7

prob - 'ly giv - en up on you since you be - gan to fol - low groups of
face at least a thou-sand times, you're al - ways stand - ing there be - hind the

A#° B A#° B

long-haired rock and rol - lers. I can hear your moth - er
stag - es at the con - certs. Wait - ing for an of - fer to

A#^o B B F#^o B

cry - ing for her daugh - ter.
be with some-one af - ter.

Ah, _____ Ah, _____

E 1. F E 2. F E D.S. al Coda

Ah, _____ Ah, _____ DRU-SIL - LA Ah, _____ DRU-SIL - LA

CODA Em E7 F#m (F#bass) G F#m7-5 B7

right. I hope I live to see a change. Could you ev-er real-ly love,

Em Em (D bass) C F#7 B7 (N.C.) Esus4 E

ev - er real - ly care? Ev - er real-ly get it to - geth-er? No!

Maybe It's You

81

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderate

8va-

1. May-be It's You, may-be it's me, may-be it's
2. 3. wise, may-be it's not, May-be it's

Just the con - stant rhy - thm of the sea. May-be it's
you who brought the car - ing I for - got. Is - n't it

just that I've nev - er been the kind that could pass a luck - y pen - ny by. —
nice to talk a - bout the spec - ial way that you

May-be it's smile when-ev - er I'm a - round.

Ris-ing on the shore the o - cean king, _____ walks a - long the waves of

vel - ve - teen; _____ His on - ly thought _____ was love for me.

Could-n't we Stay, or must you go? Could-n't we

E♭maj7 *Fm7/E♭*

stay and watch the splash-ing rocks we throw? On-ly a

Gm7 *Cm7* *Fm7* *A♭/E♭*

fool would want to leave the par-a-dise that I find when-ev-er you're a-round, —

To Coda

D7 *D♭maj7* *C*

— on - ly a fool. 3. May - be it's

D.S. al Coda

Coda

C *D♭maj7* *C* *D7* *C* *D7* *C*

fool, on-ly a fool. —

Love Is Surrender

Words and Music by
RALPH CARMICHAEL

Rubato

Am F C Dm7/G C

The piano introduction consists of two staves. The right hand plays a series of chords: Am, F, C, Dm7/G, and C. The left hand plays a simple bass line with notes corresponding to the chords.

Tempo

C Dm Em Dm Em C Dm Em Dm Em Dm

1. Talk a - bout love — how it makes — life com-plete — You can talk —
2. Sing a - bout love — and the strength — it can give — You can sing —
3. Shout a - bout love — and the wars — will all end — You can shout —

The first system of the song features a vocal melody line with three verses and a piano accompaniment. The piano part has a steady bass line and chords in the right hand.

Em F Em F Dm Em F

— all you want — make it sound — nice and sweet, — But the words
— how your read - y to face — life and live, — But you know
— we're all broth - ers and ev - en pre - tend — But you can't

The second system continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic structure as the first system.

E♭ A♭ E♭ A♭

— have an emp-ty ring, — and they don't — real-ly mean a thing, —
— as the days go by — that no mat - ter how hard you try, —
— cov - er up the past — just pre - tend - ing 'll nev - er last, —

The third system concludes the song with a final vocal melody and piano accompaniment. The piano part features a more active bass line in the final measures.

With - out Him love is not to be found; — not to be

Fm Bb Eb Dm7 G7

found. — For LOVE IS SUR - REN - DER, LOVE IS SUR -

C Am Em F

REN - DER to His will. — LOVE IS SUR - REN - DER to His

Dm7/G C E7 Am F rit. C Dm7/G

will. — will, His will, His will. —

1-2 C a tempo 3 C a tempo Gm7/C C

gva

Mr. Guder

Moderately Bright

Words by JOHN BETTIS
Music by RICHARD CARPENTER

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score is divided into four measures. The first measure contains the piano introduction and the first line of the voice melody. The second measure contains the second line of the voice melody. The third measure contains the third line of the voice melody. The fourth measure contains the fourth line of the voice melody and the piano accompaniment.

Am Am G Fmaj7 F#maj7(-5)

Mis-ter Gu-der, say Mis-ter Gu-der may I have a mo-ment with you,
 Mis-ter Gu-der, say Mis-ter Gu-der I have seen you go through a day,

mp

$\frac{C}{G}$ $G7(sus)$ $G7$ $\frac{C}{G}$ 1. $G7(sus)$ $\frac{E7}{G\#}$
 For there is some-thing I've got to say and please don't let it scare you a-way.
 You're ev - 'ry-thing a ro - bot lives for, walk in at nine and

2. G7(sus) G7 Amaj7 C D G C G

roll out the door at five. You re-lect the com-pa-ny im-age,

C D G F#m⁷(-5) B7 Em

You main-tain their rules to live by, Shine your shoes let's keep a neet hair-cut

C D E(sus) E Am Am/G

now that you're wear-ing a coat and tie Mis-ter Gu-der,-- say Mis-ter Gu-der,--

Fmaj7 F#m⁷(-5) C/G G7(sus) G7

Some-day soon you may re-a-lize you've blown your life just play-ing a game

C/G G7(sus) G7 Am B7/D# E(sus) E

where no-one wins but ev-'ry-one stays the same.

Let Me Be the One

Lyrics by
PAUL WILLIAMS

Music by
ROGER NICHOLS

Slow

$D\flat maj7$ $E\flat add9/D\flat$ $Cm7$ $Fm7$

1. Some sleep-less night, _____ if you should
 2. To set things right, _____ when this old

$B\flat m7$ $Cm7$ $F(add9)$

find your-self a - lone;
 world's turned up - side down;

$D\flat maj7$ $Cm7$ $F7sus4$ $F7(-9)$

Let Me Be The One—you run to,
 Let Me Be The One—you run to,
 Let me be the one—you come to when you
 Let me be the one—you come to when you

Bbm9 Bbm7 Eb7sus4 Abmaj7

need some-one to turn to, _____ Let Me Be The One.
 need some-one to turn to, _____ Let Me Be The One.

G7sus4 G7 Cmaj7 Am6/C Bm7 Gmaj7/B

For love and un-der - stand-ing,

Bbmaj7 Gm6/Bb Am7 Fmaj7/A Abmaj7 Fm6/Ab

to find a qui-et place; For sil-ent un-der-

Gm7 Ebmaj7/G Gbmaj7 Fm7 Ebm7 Ab7sus4

stand-ing, a lov-ing touch. _____ Come to

The musical score is written for voice and piano. The key signature has three flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into four systems. Each system consists of a vocal line and a piano accompaniment line. Chords are indicated above the vocal line. The lyrics are written below the vocal line. The score ends with a double bar line and a common time signature 'C'.

Dbmaj7 Ebadd9/Db Cm7 Fm7 3 Bbm7 Cm7

me when things seem wrong _____ and there's no love to light the

F(add9) Dbmaj7

way. Let Me Be The One _____ you run to,

Cm7 F7sus4 F7(-9) Bbm9 Bbm7

Let me be the one _____ you come to when you need some-one to turn to, _____

Eb7sus4 Abmaj7 (Repeat And Fade)

Let Me Be The One. _____

I Kept on Loving You

Words by PAUL WILLIAMS
Moderately

Music by ROGER NICHOLS



D F#m7 G A

I ran a - way from you — and left you cry - ing,

mp

The first vocal line is in D major, 4/4 time. The melody starts on a whole note 'I', followed by eighth notes 'ran a - way from you', a half note '—', eighth notes 'and left you', and a half note 'cry - ing,'. The piano accompaniment features a steady bass line and chords in the right hand.

D F#m7 G A

And though I'm back to stay — you think I'm ly - ing But I've

The second vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a consistent bass line.

F#7 Bm7 E7sus E A Amaj7

changed my ways and my wand- 'ring days — are through; and through it all, —

The third vocal line concludes the phrase. The piano accompaniment features more complex chordal textures in the right hand, including the final Amaj7 chord.

D $\frac{B}{D\#}$ E7sus

I've kept on lov - ing you.

CHORUS A Dmaj7 A

Don't wor - ry ba - by please don't cry,

C#m7 F#m7 B9 E7sus

I'm home__ for good and I will nev - er leave__ you__

E A Dmaj7 A

Don't wor-ry ba - by please don't cry,

C#m7 F#m7 B9

You must be - lieve me ____ and I will

E7sus

nev - er leave ____ you, ____ nev - er leave ____ you, ____

1. A7sus A 2. D.S. to Chorus and fade out

1. A7sus A 2. D.S. to Chorus and fade out

p

Verse II

You've heard this all before
I don't deny it
The road was long and wide
I had to try it
Though I hurt you girl
These were things I had to do
But through it all
I kept on loving you

Invocation

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Slowly, rubato

For those whose eyes would see, Ren - der them in

faith to me. For all those seek - ing

peace, in my arms your strife shall cease,

Chords: Gm, F, Bb, Dmsus, Gm(sus A), Gm, Ebmaj7

F7sus F7 Bb/F Bb9/F

And place in me the ag - o - ny you

Eb Dm7sus D7 (N. C.)

bear. Noth - ing can im - pair the

Ebmaj7 Dsus

per - fect love I bring, in a sim - ple of -

D G G/A G

fer - ing.

Crescent Noon

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderately slow

The musical score is written for piano and three vocal parts. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The vocal parts are arranged in three staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderately slow'.

Chord Progression:

- Em7 (first system)
- Bm7 (second system)
- Em7 (third system)
- Bm7 (fourth system)
- Em7 (fifth system)
- Bm7 (sixth system)
- Em7 (seventh system)
- A/E (eighth system)

Vocal Lyrics:

1. Green Sep - tem clouds - ber burned to Oc - to tears - ber
 2. Feath - er clouds - ber cry a vale of tears - ber
 3. You and I were born like the break - ing

Piano Accompaniment:

The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The chords are Em7, Bm7, Em7, Bm7, Em7, Bm7, Em7, and A/E.

Em7 Bm7 Cmaj7 Bm7/D

led to De - cem - ber's fro - zen
no - one sees a qui - et moun - tain
all our green Sep - tem - bers burn a -

E(add 9) E Amaj7 Dmaj7

ground. _____
birth. _____
way. _____

The sea - sons stum - bled 'round
Dressed in a brand new day
Slow - ly we'll fade in - to

Amaj7 Amaj7/G# F#m C#m B

our drift - ing lives are bound to a fall - ing Cres - cent
the sun is on it's way to a fall - ing Cres - cent
a sea of mid - night blue and a fall - ing Cres - cent

Em7 Bm7 Em7 To Coda 1.

Noon. _____
Noon. _____
Noon. _____

2.
Em7 Bm7 Em7 Bm7 Cmaj7 D

Some - where in a fai - ry tale - for - est

Em7 Bm7 Em7 Bm7 Cmaj7 D

lies one an - swer that is wait - ing to be

Em7 D/E Em7 Bm7

heard.

Em7 Bm7 D.S. al Coda %

Coda Bm7 Em

Eve

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Slowly

Am Em/G Fmaj7

1. Eve I can't be - lieve that you could mean — what you just
2. Eve I would-n't lie, the o - pen sky — is not your

Bb E7 Amaj7 Em/G

said. ——— Think of what you are, how ver-y
home. ——— Wide as it may be, re - al - i -

Fmaj7 Dm6/F D/F# Gm

far ty you are from be - ing real. Look ——— in - to the
is here a - mong the stones. Thorns ——— a-mong the

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E^b/G *A^b* *Adim*

mir - ror, no - thing there to see.
ros - es, add - to what is real.

B^b *Cm* *Dm* *E^b* *B^b/F*

Eve, I can't be - lieve you'd real-ly leave
Eve, you are a rose a - mong the thorns

Fsus *Asus* *A7* *D* *B^bdim/D*

him. } No - tice how her im - age sad - dens,
here. }

A7/D *D* *Bm* *Bm/A*

how lone-ly she's be - come. Just once I'd like to see her

Em7/G C#m7(-5) F#7 1. Bmaj7

hap - py, be - fore the win - ter comes.

Bm7 E7 2. B Bm7 E7

comes. I wish her on - ly

A Am7 D7 G

good times, be - fore the win - ter comes.

G/F# G/E B

All of My Life

Moderately Slow

Music and Lyrics by
RICHARD CARPENTER

8va

The piano introduction consists of two staves. The right staff features a melody of eighth notes with triplets, starting on a high note and moving downwards. The left staff provides a bass line with eighth notes and triplets, mirroring the rhythmic pattern of the right hand.

The vocal melody line is written on a single staff. It begins with a treble clef and a common time signature. The melody consists of eighth notes with triplets. Chord symbols 'C' and 'Bb/C' are placed above the staff. The line ends with a double bar line.

1. All Of My Life I have been wait - ing____ for just one
2. INSTRUMENTAL

The piano accompaniment for the first part of the song. It features a right hand with chords and eighth notes, and a left hand with a bass line of eighth notes and triplets. Chord symbols 'C' and 'Bb/C' are indicated above the right hand.

The vocal melody line continues with the same eighth-note triplet pattern. Chord symbols 'C' and 'Bb/C' are placed above the staff. The line ends with a double bar line.

boy; And all of my life I have been wait - ing____ for all the

The piano accompaniment for the second part of the song. It continues with the same musical texture as the first part, featuring chords and eighth notes in the right hand and a bass line in the left hand. Chord symbols 'C' and 'Bb/C' are indicated.

C

joy,

Em

of hav - ing some-one that I can
(Vocal) I just want some-one that I can

A7

call my own, _____
call my own, _____

Dm

who'll come to my side when I am
who'll come to my side when I am

Dm7

G7sus

all a - lone. _____
all a - lone. _____ }

G7

C

And now you are here and I've found a

Dm7/C

whole new world _____ has o - pened for me. _____

Cmaj7

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems. The first system starts with a C major chord and includes the lyrics 'joy,' and '(Vocal) I just want some-one that I can'. The second system features A7, Dm, and Dm7 chords and includes the lyrics 'call my own, _____' and 'who'll come to my side when I am'. The third system includes G7sus, G7, and C chords and includes the lyrics 'all a - lone. _____' and 'And now you are here and I've found a'. The fourth system includes Dm7/C and Cmaj7 chords and includes the lyrics 'whole new world _____ has o - pened for me. _____'. The piano accompaniment features various triplet patterns throughout. The page number 103 is in the top right corner.

C Bb/C

A world filled with joy, a world filled with all your love e - ter-nal-

C Dm7 Em7 Dm7/F Dm7 Em7 Dm7/F

ly. For you say you're mine, you'll love me all the time, night and

E Dm7/F E Dm7/F E

day, come what may, and all of my life you will be my own.

1. 2. Am(add 9)

1. 2. Am(add 9)

Saturday

Words by JOHN BETTIS
Medium Fast

Music by
RICHARD CARPENTER

(in two) D Gm9 D

1. Sat - ur - day, be - gan much the same as oth - er days, but
2. Morn - in' came, but some-how it did - n't seem the same. The

Cm9 G G7 C Eb7

end - ed up dif - ferent in man - y ways, love is in my world since
sad - ness of Fri - day had some-how changed to the hap - py sounds of

1. G 2. G

Sat - ur - day. Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

Em D Em G

I whist-le to blue birds, — I try to tell them how you brought me sun-shine.

Em F#m Bm E A to Coda



My head's full of new words, — that sing to the sound of the day af-ter Fri-day.

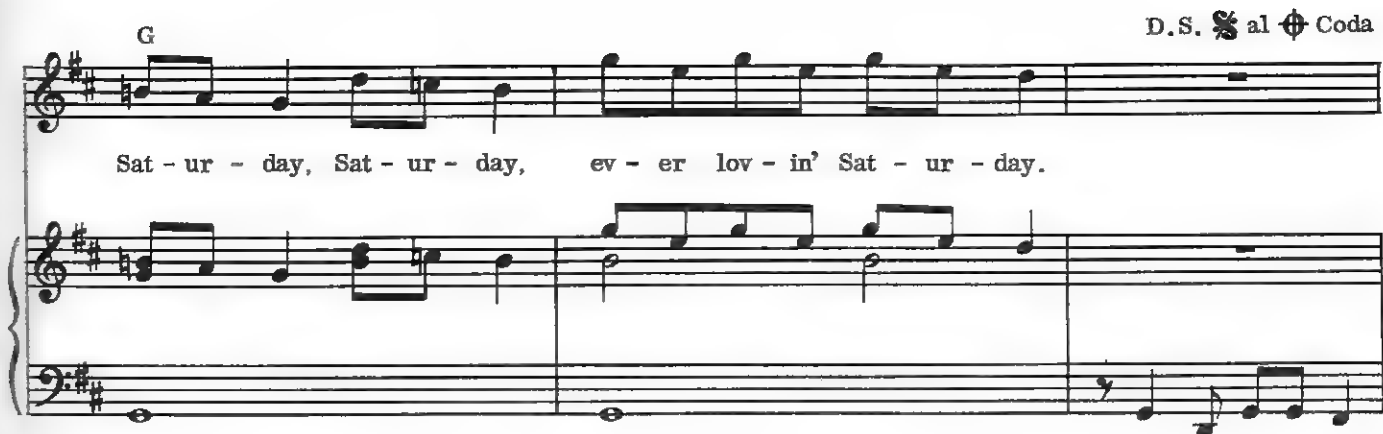
D Gm9 D

Come and see — the flow-ers of love she gave to me; — The

Cm9 G G7 C Eb7

touch-es of laugh-ter and har-mo-ny — to — the hap-py sound — of

G D.S.  al  Coda



Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

 CODA B \flat E \flat A \flat m9



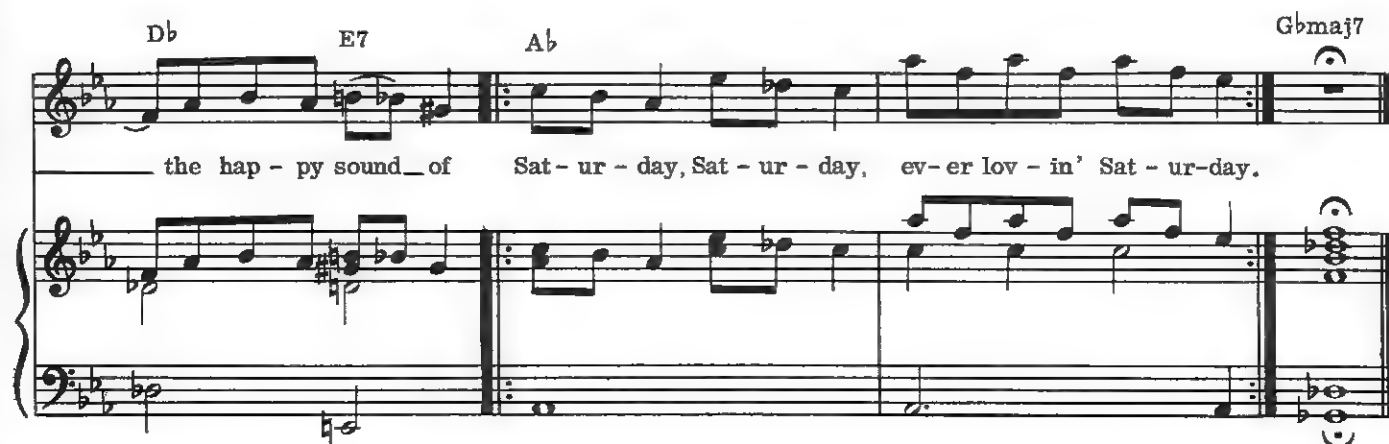
day af - ter Fri - day. Come__ and see__ the flow - ers of love__ she gave__

E \flat D \flat m9 A \flat A \flat 7



to me;__ The touch - es of laugh - ter and har - mo - ny__ to__

D \flat E7 A \flat G \flat maj7



the hap - py sound__ of Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

Someday

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Moderate

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderate'. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand, including triplets. The vocal melody enters in the second system with the lyrics '1. Some day day', '2. One rest - ed from ho - urs of', and '3. Some when all I am can a - ble to is'. The score includes three systems of music. The first system is in Bbmaj7. The second system changes to Gm9 and Ebmaj7. The third system changes to F/Eb. The lyrics continue: 'sleep - ing, We'll stay', 'love - you, I'll come', 'some - day, Some - day'. The final system includes the lyrics: 'safe - ly be - hind what we're keep - ing.', 'back from where ev - er I've been to.', 'all I can of - fer is some - day. I'll'.

1. Some - day day
2. One 'rest - ed from ho - urs of
3. Some when all I am can a - ble to is

sleep - ing, We'll stay
love - you, I'll come
some - day, Some - day

safe - ly be - hind what we're keep - ing.
back from where ev - er I've been to.
all I can of - fer is some - day. I'll

Dm Gm7 Cm 3 Bbmaj7/D Cm/Eb
 You'll see Please seem you say warm - er than I had re - mem - bered you,
 look - ing the same as you al - ways have,
 that you'll be wait - ing when some - day comes,

Cm 3 Bbmaj7/D Cm/Eb Dm
 ly - ing so close I'll be a - ble to feel you breathe,
 love - ly, so love - ly I'll cling to the love you give,
 prom - ise me this and a kiss to keep what you are

To Coda Gm9 1.
 I could nev - er leave.
 So I'll start to live.
 al - ways

2. F 3
 Some - day is com - ing if I be -

lieve it. _____ Some - day al - ways brings _____

the good life you knew _____ ev - er

back to you. _____ How I need you...

Coda
close to me, _____ Some - day. _____

Chord markings: Ebmaj7, Eb6, Bbmaj7, Ebmaj7, AbMaj7, Bbmaj7, Bb6, D.S.al Coda %.

What's the Use

111

Words by JOHN BETTIS
Moderately

Music by RICHARD CARPENTER

Bb

1. Get - tin' a - way from all
2. Tak - in' the chance to free
3. Pleas - in' my - self is all

Gm Bb Ab $\frac{F}{A}$ Bb

the things that need do - in' Laz - i - ly here to lose
my - self from my wor - ries Cov - er them well e - nough
that real - ly needs do - in' Ev - 'ry - thing else be - gins

Gm Dsus D Gm Ebmaj7

the af - ter - noon Ly - in' a - round
and no - one sees No - bod - y knows
but nev - er ends Lis - ten to me

here on the ground is as close to get-ting up as I can
 un-til they show and the on-ly thing to do is try to
 and you'll a-gree that a man is bet-ter off if he has

3rd time to Coda

1. go. cov-er them a-gain.

2. cov-er them a-gain.

Hur-ry your-self, what's the use, moun-tains of wealth I re-fuse to be

some-bod-y's slave for a dime I've got plen-ty of moun-tains I'm look-in'to climb

F B \flat Gm Fsus F B \flat Gm Fsus F

spend-in' my time.

Coda

Fm E \flat 7sus E \flat A \flat E \flat Fm E \flat A \flat E \flat G

come to re-al-ize. Hur-ry your-self, what's the use moun-tains of wealth

Fm E \flat Cm7 F7 B \flat B \flat maj7 E \flat F E \flat B \flat B \flat m D D \flat

I re-fuse to be some-bod-y's slave for a dime, I've got plen-ty of moun-tains —

C7sus C7 F 1. B \flat m7 B \flat m7 E \flat 2. B \flat m7 B \flat m7 E \flat

I'm look-in' to climb spend-in' my time. time.

Turn Away

Lyrics by
JOHN BETTIS

Music by
RICHARD CARPENTER

Medium Fast, In Two

1. I guess you know what it's all a - bout,

all the ans - wers seem so clear to

you. You know just ex-

Chords: Bb, Ebmaj7, Bb, Ebmaj7, Bb, Ebmaj7, Bb, F, Ab, Ab/G

F Bb

act - ly what you want to do, _____

Ebmaj7 F Bb

And nev - er al - low a feel - ing of doubt. _____

Bb Ebmaj7

1. I guess you see _____ where your road can lead, -
2. And if I try _____ to show you how _____

Bb Ebmaj7 Bb

and all the
to - mor - row is

E^bmaj7 **B^b** **F**

pain that you have in store,
nev - er like yes - ter - day.

A^b **A^b/G** **F** **B^b**

For now you have chos - en to lock ev - 'ry door.
Would you change your mind and see things my way,

E^bmaj7 **F**

And find on your own what you think you
Or are you a - fraid that I'll bring you

Dsus **D** **A Little Slower, In Four** **G** **Bm/F#**

need.
down.

Turn A-way

Em G/D C D

find a way of your own, I'll be here wait-ing dear to

G Bm/F# Em G/D G Bm/F#

say, _____ Turn A-way _____

Em G/D C 3 D 3

find a way of your own, I'll still be call - ing your

Two First Tempo, In Two

1. G Ab F7sus F 2. *D. S. $\frac{3}{4}$* And Fade Out
G Bm/F# Em G/D

name. name.

Sometimes

Moderate Ballad

Lyrics by FELICE MANCINI
Music by HENRY MANCINI

The piano introduction is in 4/4 time, marked *mf*. The right hand features a continuous eighth-note arpeggiated pattern, while the left hand plays a simple bass line of quarter notes.

Cmaj9 Dm7 Cmaj9 Dm7

Some-times not of - ten e - nough we re - flect up - on the good things,

The vocal melody is in 4/4 time, with a half note followed by a quarter note for each syllable. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C G (B bass) Am Am7 F#m7(b5) F#maj9

and those thoughts al - ways cen - ter a - round those we love, and I think a - bout those

The vocal melody continues with a half note and a quarter note. The piano accompaniment includes a key signature change to one sharp (F#) for the final two measures.

Em7 Am Fmaj9 Em7 Dm7

peo - ple who mean so much to me and for so

The vocal melody concludes with a half note and a quarter note. The piano accompaniment returns to the original key signature.

Cmaj7 C6 Dm G7 Dm7 G7 Cmaj7

ma - ny years have made me _____ so ve - ry hap - py _____

Am Am7 F#m7(b5) Fmaj7 G9

and I count the times I have for - got - ten to

Em C Am9 Dm7 1. Cmaj7 Dm7

say thank you _____ and just how much I love them. _____

Cmaj9 Dm7 2. Cmaj7

love them. _____

molto rit.

Reason to Believe

**Lyrics and Music by
TIM HARDIN**

Moderately

The image displays a musical score for the song "I've Got A Feeling" by The Beatles. It features three systems of music, each consisting of a vocal melody line and a piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part starts with a mezzo-forte (mf) dynamic. The vocal line includes lyrics such as "If I listened long enough to you, I'd find a" and "If I gave you time to change my mind, I'd find a". Chord symbols C, F, G, and C are placed above the vocal staff. The second system continues the melody with lyrics like "way way to believe that it's all true." and "to leave the past behind." followed by "Know-ing". Chord symbols F, G, C, and D7 are indicated. The third system concludes with lyrics "that you lied, straight-faced while I cried, Still, I'd". Chord symbols G, F, and C are shown above the staff. The piano accompaniment consists of chords and single notes in both hands, providing harmonic support for the vocal line.

Am F G *To next strain* *Fine*

look to find A Rea-son_ To Be - lieve. _ Some-one like _

F G Am F G

you makes it hard to live with - out some-bod-y else, _

F G

Some-one like you makes it eas-y to give,

Am F G

and nev-er think of _ my - self. _

Your Wonderful Parade

Words by JOHN BETTIS

March Tempo

Music by RICHARD CARPENTER

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a key change to G major.

System 1:

Vocal: C Em F
 Your Won - der - ful Pa - rade, mov - ing thru the towns that
 Your dai - ly mas - que - rade, pa - per masks that hide the

System 2:

Vocal: C F Em Eb6 Dm7
 rise and then they fade, O - ver streets that pass the hou - ses where you've stayed,
 fa - ces you have made, Crum - bled down up - on foun - da - tions you have laid,

System 3:

Vocal: G G7 C C7
 Your Won - der - ful Pa - rade. Stand in line try to climb
 Your dai - ly mas - que - rade.

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F Bbm Cm Db7

meet your wife at cock-tail time you're sure to lose so try and choose a bet-ter way to

Gb Ab7 Db Fm

fall. _____ Your mar-vel-ous cha - rade,

Gb Db Bbm Gb Fm

Nev-er could be worth the pric - es that you've paid, — Blind-ness is a part of

E^b6 Ebm7 Ab Ab7 Db

ev - 'ry game you've played, Your Mar-vel - ous Pa - rade.

Benediction

Words by JOHN BETTIS

Music by RICHARD CARPENTER

Slowly

Chords for the first system: $G\flat$, $E\flat 7$, F , Fm , $Fm(-5)$

Lyrics for the first system: Un - to you in the voice of

Chords for the second system: $\frac{C}{E}$, $Dm7$, $G7$, $Cmaj7$, $\frac{D}{C}$

Lyrics for the second system: love In the song we sing _____

Chords for the third system: $\frac{Fm}{C}$, C , $Csus$, $C^{sus}maj7$, $Cmaj7$, C

Lyrics for the third system: _____ an of - fer - ing. _____

Performance markings: *mp*, *gliss*

